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and open; *tenebra*: the form “*tenebre*” is in the plural; *terraferma*: the first *e* is open; *terrapieno*: the first *e* is open; *tiranella*: read ‘*tirannella*’; *tribunale*: delete “*magistrate*.”

The following words are not in the vocabulary: *caldaia* (6, 15); *fascia* (8, 2); *sur* (8, 30); *calzoni* (18, 4); *culla* (23, 8); *se non che* (34, 12); *eco* (46, 14); *osteria* (49, 21); *fantesche* (51, 9); *avi* (54, 22); *petalo* (55, 9); *budelli* (55, 14); *massime* (55, 16); *operai* (55, 24); *invalso* (59, 30); *soperchiando* (75, 12); *lascivia* (77, 29); *sedili* (83, 21); *auretta* (85, 22); *lepre* (109, 8); *randa* (129, 12).

GUSTAV GRUENBAUM.

The Dramatic Works of Gerhart Hauptmann, vol. 1: social dramas: *Before Dawn, The Weavers, The Beaver Coat, The Conflagration*; vol. 2: social dramas: *Drayman Henschel, Rose Bernd, The Rats*; vol. 3: domestic dramas: *The Reconciliation, Lonely Lives, Colleague Crampton, Michael Kramer*; vol. 4: symbolic and legendary dramas: *Hannele, The Sunken Bell, Henry of Aue*; vol. 5: symbolic and legendary dramas: *Schluck and Jau; And Pippa Dances, Charlemagne's Hostage*; vol. 6: later dramas in prose: *The Maidens of the Mount, Griselda, Gabriel Schilling's Flight*. Edited by LUDWIG LEWISOHN. B. W. Huebsch, New York, 1912-1916.

This authorized edition aims to present to the English public the dramatic works of Hauptmann, Germany's most notable dramatist, in a collected form. It is by no means the first attempt to introduce this author to English readers. A number of the dramas of Hauptmann have long been translated into our language. *Hannele* was done into English by William Archer as far back as 1894; next came *Lonely Lives*, which was rendered into English by Mary Morison in 1898. This was followed in 1899 by *The Weavers*, also translated by Mary Morison, and by *The Sunken Bell*, translated by Charles H. Meltzer. The appeal of Hauptmann to non-German taste is proved by the fact that the experiment of introducing him to English readers did not stop here, but that many other plays of his found their way into our tongue. *The Coming of Peace* was translated by Janet Achurch and C. E. Wheeler in 1900, a new English version of *Hannele* was published by Chas. H. Meltzer in

1908, after this play in William Archer's translation had appeared in a second edition in 1898, and *Teamster Henschel* was rendered into English by Marion L. Redlich in 1910. In the meantime the Boston Journal *Poet Lore* presented six of Hauptmann's plays to its readers. They appeared in the following order: *The Sunken Bell* (1898), *Elga* (1906), *And Pippa Dances* (1907), *The Assumption of Hannele* and *Before Dawn* (1909), and *The Reconciliation* (1910). Chas. H. Meltzer's version of *The Sunken Bell* appeared again in 1914 as the fourth volume of the *Drama League Series of Plays* and, together with Mary Morison's *The Weavers* and Lewisohn's *Michael Kramer*, in the eighteenth volume of *The German Classics of the Nineteenth and Twentieth Centuries*. This play was also edited for class-room use in this country, and a school edition of *Lonely Lives* is in preparation. Simultaneously with the various editions of Hauptmann's plays, there have appeared in English a goodly number of critical works on the thought and art of this author, and our periodicals have abounded with articles and reviews. The first doctoral dissertation on Hauptmann's verse-technique was written in English and appeared in this country.¹ Hauptmann's non-dramatic works have also appeared in English. His novel *The Fool in Christ: Emanuel Quint* was translated in 1912 by Thomas Seltzer and *Parsifal* was rendered into English by Ashley Williams in 1915.

In the present collected edition most of the translations are new, only Mary Morison's versions of *The Weavers* and *Lonely Lives*, Charles H. Meltzer's translations of *The Assumption of Hannele* and *The Sunken Bell*, and Roy Temple House's rendering of *The Reconciliation* from *Poet Lore* have been reprinted with slight changes. The new translations have almost all been made by the editor himself, with the exception of *Colleague Crampton* by Mr. House, and the enigmatical fairy-play *And Pippa Dances*, by Sarah Tracy Barrows.

No easy task lay before the translators of these plays. A number of them are written, in part or in whole, either in the Silesian dialect or in the speech of the Berlin populace. This intensely idiomatic speech of the characters in Hauptmann's plays the editor and his collaborators have rendered not into any one existing English

¹ Carl Albert Krause. *Gerhart Hauptmann's Treatment of Blank Verse*. New York, 1910.

dialect, but into a dialect of Prof. Lewisohn's own invention, which, as he assures us, is "near enough to the English of the common people to convince the reader or spectator, yet not so near to the usage of any class or locality as to interpose between him and Hauptmann's characters an Irish or a Cockney, a Southern or a New England atmosphere." But the invention of a dialect is by no means an easy matter. To invent a dialect is almost as much beyond the power of any one man as to invent a language. As a matter of fact, however, the editor, as other critics already have pointed out, has invented very little. He has drawn chiefly on American slang for what appeared to him as the equivalent of the original speech. The reviewer is almost inclined to think that this English edition of Hauptmann's dramas would have gained in value if all the characters had invariably been made to speak literary English. The readers would have reconciled themselves to the loss of the idiomatic speech in the English version, realizing that whatever beauty and raciness there may have been in the original must necessarily have been lost in any translation.

In the translation of verse the editor assures us that he has made every effort to avoid the mistake of many dramatic translators who stick to the author's sense and let poetry go. He and his collaborators have indeed taken some liberties with the text, and have even applied the shears here and there. A number of lines at the close of *Hannele*, for instance, are missing. It is a pity that Seltzer's version of *Hannele*, and not that of William Archer, which is undoubtedly superior to it, has been selected.

The order of the plays in this edition is not chronological, but according to subject-matter. It is on the whole the arrangement used by Hauptmann in the first collected edition of his works. A chronological order in the arrangement of the dramas is followed, however, in the second edition. But a chronological order is of little value in an author's works, which show no progressive development.

Of the dramas in the first collected German edition of Hauptmann's works, which serves as basis for this English edition, all plays are included here except *Florian Geyer* (1896), *Elga* (1908), and the two dramatic fragments *Helios* (1896), and *Das Hirtenlied* (1898). The editor of the English collection of Hauptmann's dramas has had good reason for omitting *Florian Geyer*, which has

proved to be a failure dramatically. It is more a fragment of dramatised history than a historical drama. The two dramatic fragments have been left out in the second German edition of Hauptmann's works, but will make up, as the writer has been informed, together with *Ein Festspiel in deutschen Reimen* and *Der Bogen des Ulysseus*, plays, which appeared in 1913 and 1914 respectively, the forthcoming seventh volume of the English collected edition. But the reviewer is at a loss to account for the omission of *Elga* in this complete edition of Hauptmann's dramas. This dream-play has had a tremendous success on the German stage, and the German edition had a phenomenal sale. It detracts little from the value of the play that its plot is not original with Hauptmann, but has been taken over bodily from Grillparzer's *Das Kloster zu Sendomir*.

In addition to the dramas in the first collected German edition this English edition contains five of Hauptmann's later plays: *The Maidens of the Mount*, *Charlemagne's Hostage*, *Griselda*, *Gabriel Schilling's Flight*, and *The Rats*. The introductory notes to each volume are perhaps more of the nature of appreciations than of criticisms. The introduction to the first volume now forms the chapter on Hauptmann in the editor's book *The Modern Drama* (New York, 1915).²

In spite of the fact that the original has not always been successfully rendered into adequate English, especially in the dialect speeches, a fact admitted by the editor himself, Professor Lewisohn has given us the best and most complete view of the dramatic works of Hauptmann, which will no doubt find their way, in due time, into the study and upon the stage of all English-speaking peoples.

MAXIMILIAN J. RUDWIN.

University of Illinois.

² Cf. the writer's review in *Open Court*, xxx (1916), 572-575.